

THE
WILD WEST

SERIES 2020 STARRING:

CINDY
CRAWFORD

CARA
DELEIVINGNE

CHIEF JOHN
SPOTTED TAIL

JOSIE
CANSECO

ALESSANDRA
AMBROSIO





“MOST IMPORTANTLY, I WOULD LIKE TO THANK SOME EXTRAORDINARY PEOPLE FOR WORKING WITH US: CHIEF JOHN SPOTTED TAIL FROM THE LAKOTA TRIBE; GINDY CRAWFORD; CARA DELEIVINGNE; ALESSANDRA AMBROSIO AND JOSIE CANSECO. WITHOUT THEIR COLLABORATION AND COMMITMENT TO EXCELLENCE NOTHING WOULD HAVE BEEN POSSIBLE. WE ARE MOST HUMBLLED BY THEIR PARTICIPATION.”

This series was shot in America in October and November 2020. The production team ensured that all involved acted responsibly given the COVID pandemic. Masks were worn when required, social distancing was practiced and temperatures were taken. In Western Montana we had a COVID nurse on location and immediate 15-minute testing was conducted on over a dozen people a day. Some of the key individuals involved in this project had already had the virus earlier in the year and fully recovered, but there was no complacency. We would like to thank the healthcare authorities of Montana for collaborating with us and in so doing helping raise money for good causes.

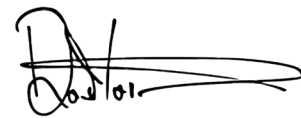
As a committed conservationist and Board member of several conservation NGOs, I recognise my responsibility to adopt best in class practices with regards to working with wolves in shoots. 2020 has been a seminal year in terms of questioning every aspect of human behaviour and we are all reassessing what we have done or said in the past. In our world, attitudes towards the use of sanctuary animals in film making in America have changed and we are alive to that change.

As a result, when incorporating wolves in our staged shots, we now use the rare Tamaskan dog breed - originally from Finland. Whilst being genetically 95% wolf, they are recognised as domesticated dogs and behave as such. We searched the length and breadth of America to find the best models of the

breed. As a result, there is no difference aesthetically and the art stacks up.

Most importantly, I would like to thank some extraordinary people for working with us: Chief John Spotted Tail from the Lakota tribe; Cindy Crawford; Cara Delevingne; Alessandra Ambrosio and Josie Canseco. Without their collaboration and commitment to excellence nothing would have been possible. We are most humbled by their participation.

I hope that you enjoy these 16 photographs as much as I enjoyed creating them. •



DAVID YARROW

“GO WEST, YOUNG MAN, GO WEST.”

JOHN BABSONE LANE SOULE

1851

ENOUGH IS ENOUGH

Montana, USA

Sometimes a simple narrative can work better than one with many different layers. There is nothing I would change in this photograph. It just works so well. Cindy, who was styled with reference to Julie Christie in *Doctor Zhivago*, looks sensational and the symmetry of the abandoned decaying building is almost too good to be true. Meanwhile, the snowfall is just right; heavy enough to be impactful, without it being a full on blizzard which would have impaired the aesthetic detail. There was enough light that cold morning in North East Montana to allow for a generous depth of field.

The cowboy, who looks like he is losing his glamorous wife for good, hails from Indiana and I have used him as an extra in the past. He wears his weathered Jeff Bridges look with comfort and his positioning against the window was well conceived. Storming out of the house is a marital storyline that many will be more familiar with than would readily care to admit. However, this rift, like the house, looks irreparable.

I love this image, as indeed does Cindy. I can see it adorning the walls of many a mountain lodge in the years to come. What a stroke of luck to discover that building and we will keep its location secret. Even if someone finds it, I think they may well struggle to assemble the other component parts.*

As with the first project in 2019, half of all profits of photograph sales from this assignment with Cindy will go to the University of Wisconsin's Paediatric Cancer Care Unit in Madison. The first series raised over \$600,000 and only a very few prints are now available at high prices.

LARGE

56" x 83" Unframed
71" x 98" Framed
Edition of 20

STANDARD

37" x 55" Unframed
52" x 70" Framed
Edition of 20



“THERE IS NOTHING I WOULD CHANGE IN THIS PHOTOGRAPH. IT JUST WORKS SO WELL.”



NO. 3

ON THE ROAD AGAIN



Montana, USA

Once we found the caterpillar road that dissects this picture, I knew that we had the canvas on which to continue our road series that started in 2018. The area is so remote that we doubt it has been used as a film location before, certainly not with an American icon as the lead player. The only traffic was the occasional oil worker or perhaps someone that was totally lost. The next big event north of here is the Canadian border and that's some 300 miles away. It is not a place to run out of gas.

Cindy makes the picture for sure. The styling is perfect and there is such a good energy, cowgirl chic in her manner. This was the intent in the pre-conception - the two companions were enjoying the freedom of the vastness of the American West.

The sense of place is palpable. This is the America that so many know and love, with its long roads running to the horizon with either side exuding a simple sense of calm and solitude. No other country in the world offers road trips as

visually rewarding as America and they are integral to the fabric of the American dream.

The snowfall the previous night added another layer to the narrative both on the road itself and on the prairies. We were lucky that the snow stopped and the light picked up. It adds warmth to an image already glowing with positivity and joy.

Willie Nelson was surely singing "On the Road Again" on the car radio with the volume turned up to the maximum level.

*On the road again,
Goin' places that I've never been,
Seein' things that I may never see again,
And I can't wait to get on the road again,
On the road again,
Like a band of gypsies, we go down the highway,
We're the best of friends,
Insisting that the world keep turning our way.*

LARGE

56" x 79" Unframed
71" x 94" Framed
Edition of 20

STANDARD

37" x 52" Unframed
52" x 67" Framed
Edition of 20

"WILLIE NELSON WAS SURELY SINGING "ON THE ROAD AGAIN" ON THE CAR RADIO WITH THE VOLUME TURNED UP TO THE MAXIMUM LEVEL."

NO. 4

HOSTILES

Montana, USA

We have all, at one time or another, entered a bar and immediately felt out of place. At the most extreme level this can evoke a sense of trespassing. This was very much the narrative behind this photograph. To be greeted by an overtly territorial crew with menace and attitude.

But for the story to work, two things had to coalesce as one - the characters and the interior. I like playing with the cold, it adds a visceral layer to the story and in this case, it hints at an outpost on the final frontier. Surely the further off the beaten track we travel, the greater the chance of being the outsider.

This is a frame that exhausts every inch available in the camera and that was my intent. There were so many characters I wanted to include, but I was also reluctant to lose the mood of the frozen saloon. The icicles on the frosty bison with the snow laden television playing True Grit were key assets that needed to be seen to amplify the sense of cold.

Our key asset was, of course, Cindy Crawford and she had to have sovereignty of the joint. She can play a badass very well and that was her ascribed role.

It is not easy for everything to come together in such a tight setting as one tension spot can ruin the whole pastiche. It's akin to camels and the eye of the needle. The wolf's paw on this occasion came very close to Cindy's shot glass, but we got away with it.

The wolf is actually a domestic dog breed called Tamaskan - he is not 100% wolf, but that mattered little, as he merely added to the sense of trespass. The only reason to linger in this bar would appear to be the landlady. Maybe she could be won over? Who knows, but she certainly owns the image. •

LARGE
56" x 96" Unframed
71" x 111" Framed
Edition of 20

STANDARD
37" x 63" Unframed
52" x 78" Framed
Edition of 20

**“SURELY THE FURTHER OFF THE BEATEN TRACK WE TRAVEL,
THE GREATER THE CHANCE OF BEING THE OUTSIDER.”**



“WE WERE ABOUT AS FAR REMOVED FROM CONTROLLED STUDIO CONDITIONS IN HOLLYWOOD AS YOU COULD CONCEIVE.”

LARGE

50" x 101" Unframed
65" x 116" Framed
Edition of 20

STANDARD

32" x 65" Unframed
47" x 80" Framed
Edition of 20

NO.5

UNFORGIVEN



Montana, USA

When Cindy Crawford made her iconic Pepsi advert in 1992 for the Superbowl and then repeated it again in 2018, there were a few other constants as well as the model herself - most notably Peter Savio, one of the most celebrated hair stylists in the world. His client roster reads like the ultimate A list in Hollywood. Looking at his CV it would be quicker to mention who he hasn't worked with.

I had never had the fortune to work with Peter before but my brief time with him in Eastern Montana gave an insight into his genius. I gave him a rather clumsy articulation of the narrative I was looking for in this outdoor shot in freezing temperatures near Ingomar, a tiny hamlet with a population of just 15. We were about as far removed from controlled studio conditions in Hollywood as you could

conceive. I think I simply said that Cindy would be carrying a shotgun and with it a look of intent. Twenty minutes later Cindy bounced out of the car with an extravagant Raquel Welch 1960s big hair look that was spot on for what I had in mind.

After that my job was easy - to shoot as quickly as possible so that our lead would not get too cold. The trick is simply to have no doubt in one's

mind of the composition and believe firmly in the narrative embodied in the preconception. It's a bit like a golf shot (not that I would know), you make up your mind and go for it. My storyline was that Cindy and her troop were the deliverers of frontier justice - whatever way that may come. I guess there is a slight nod to Tarantino in the vignette.

It worked and this was certainly a team effort. •





ACES AND EIGHTS

Montana, USA

We are always looking for wild west saloon bars with a difference and this does result in a few lost days on tour. It's an occupational hazard of being on the road in the company we keep. But we do say that we are exhaustive in our research.

We tend to look for one transcending feature in a bar and on this occasion, in the legendary cowboy town of Miles City in eastern Montana, we found a 100-year 18ft tall oak Brunswick back bar. It would not have looked out of place in the smartest dining clubs of the early days of Wall Street.

The owner of the Montana bar was more than open to a film crew coming to his bar on a wintry Sunday, but given Covid restrictions we had to think smart in the execution.

There are many parts to this vignette. All are needed as I really wanted the room to be full of characters without losing the detail of the bar. After all, that was the reason we were there. The composition therefore needed to be very precise and all the talent had to listen acutely to directions - which in a couple of cases was a big ask.

But we got there in the end I think. Everyone did a grand job, including the four-legged poker player with the killer hand. I think we did justice to the bar, which mattered to me.

“WE ARE ALWAYS LOOKING FOR WILD WEST SALOON BARS WITH A DIFFERENCE AND THIS DOES RESULT IN A FEW LOST DAYS ON TOUR.”

LARGE
56" x 84" Unframed
71" x 99" Framed
Edition of 12

STANDARD
37" x 55" Unframed
52" x 70" Framed
Edition of 12

NO.7
FARGO

Montana, USA

A huge film from the wonderfully authentic Coen brothers and until I took this image, there was no photograph in my portfolio with sufficient symbolism to deserve the title. Out of respect to the movie, the title Fargo cannot be ascribed on a casual basis to any picture taken in the frozen north. It had better be punchy.

But in Eastern Montana in a winter storm, we had two components here - a long straight road splitting the frozen prairies and also the possibility that I could make a narrative of sudden joy and happiness. On the day before the shoot, I wandered around the fairly run down outpost of Forsyth, Eastern Montana, trying to find another layer to the story.

When I went to buy a drink, I found that I had run out of dollars, so I nipped across the street to the ATM. As my dollars came out, I had one of my rare moments of inspiration. We should use flying dollars in the photograph. My new narrative was that the car passengers stumbled across a frozen cash treasure trove - as seemingly happens regularly in this part of the world.

Only one frame out of many worked, but that is all you need. The smile on the Tamaskan's face is a bonus, but the connectivity between the two seemingly fortuitous travellers makes the image.

If the parallel with the film and indeed the *Netflix* series holds true, they have taken on more than they could imagine in their worst nightmare. •

LARGE
56" x 84" Unframed
71" x 99" Framed
Edition of 12

STANDARD
37" x 56" Unframed
52" x 71" Framed
Edition of 12



"AS MY DOLLARS CAME OUT, I HAD ONE OF MY RARE MOMENTS OF INSPIRATION."



NO. 8

TENNESSEE WHISKEY

Montana, USA

Whiskey and the cold go together for me, as does travelling around Montana and playing country music. This photograph's title gives us the opportunity to celebrate all of the above.

The ice bar was a specialist effort and over the two days I think the team did a grand job. There is a palpable sense of the cold in this most remote bar two hours north east of Billings. The day we shot it was snowing heavily outside which I think made everyone's job easier. It was not as if we were in a studio in Burbank with 90-degree temperatures outside.

It was technically a challenging image as I needed the Tamaskan dog, the saloon girl, Josie Canseco, and the mountain man to be sharp or near sharp and this required a very slow shutter speed.

This is a bar that should exist somewhere. If anyone finds it please make sure to let us know.

“THERE IS A PALPABLE SENSE OF THE COLD IN THIS MOST REMOTE BAR TWO HOURS NORTH EAST OF BILLINGS.”

LARGE
56" x 83" Unframed
71" x 98" Framed
Edition of 12

STANDARD
37" x 55" Unframed
52" x 70" Framed
Edition of 12

“IT WAS ONE OF THE MOST PRIVILEGED DAYS I HAVE EVER HAD IN THE FIELD.”

NO.9

CHIEF



Devils Tower, USA

There is wide recognition now that Christopher Columbus did not discover America in 1492 and the events in Minneapolis have accelerated the debate on the possibility of institutionalised racism in the teaching of American history. This is not a discussion with which we want to fully engage, as we are ill equipped to add value, but I do want to celebrate some of the tribal elders I have had the fortune to encounter in the last month. Their pride, manners, grace and humility have been humbling. We have made new friends in the North.

The senior Elder of the fabled Lakota tribe is Chief John Spotted Tail. We spent two days with him in Northern Wyoming and he was so excited to wear the headpiece that only the most senior Native American chiefs like him can wear. His attire was emphatically his decision not ours. Their heritage is integral to their souls.

The ground in front of Devils Tower has film history. It is, of course, where Spielberg shot *Close Encounters of a Third Kind* immediately after the release of *Jaws* in 1975. More poignantly, it is sacred land for Native Americans, and at dawn, before our early morning shoot, John and his wife - Tamara Stands and Looks Back, spent some time there praying.

At around 8.30 am, the low hanging clouds lifted above the iconic geographical landmark and shafts of light lit up our canvas. We had our moment. Later that day, when I showed Chief John Spotted Tail this image, he shed a tear and I am proud to admit I did too. It was one of the most privileged days I have ever had in the field. •

LARGE

56" x 81" Unframed
71" x 96" Framed
Edition of 12

STANDARD

37" x 54" Unframed
52" x 69" Framed
Edition of 12



“WE WERE LOOKING TO CREATE ART AS OPPOSED TO SAYING ANYTHING PROFOUND.”



NO. 10

EMPIRE OF THE SUMMER MOON

New York, USA

For those looking for a good book to read in these times when good books have assumed a bigger role in our daily lives, I strongly recommend *Empire of the Summer Moon*, The New York Times' bestseller about the war between the Comanche tribe and the white settlers for control of the American West. The book was shortlisted for the Pulitzer Prize - so I am not saying anything groundbreaking in my recommendation.

The Comanche was the most powerful tribe in American History. They adapted to the horse earlier and more completely than any other plains' tribe and they were without doubt the prototype horse tribe in North America. The white man's 40-year war with the Comanche in the mid 19th century was the tribe's final chapter in its 250-year crusade to fight off settlers. But their legacy lives on and the lethal inland empire dominated by the tribe is an integral part of American history.

My idea for this part of the series was to work with a Comanche descendant from their homeland in Texas and New Mexico and place him or her against today's Manhattan Skyline. A horse was not going to work in this storyline as we thought the Hudson River would offer the best platform on which to play a layered narrative.

With the help of a friend in Colorado, we found the right Comanche for the job in Santa Fe and he was excited to collaborate on the project. He helped source the canoe and brought his warrior clothes. Again, we would stress that their pride in their heritage manifests itself in fully embracing projects that give their tribe exposure. We were looking to create art as opposed to saying anything profound. By photographing an ancestor of America's most powerful tribe in front of modern America's most powerful city - the lost world meeting the new world - we are simply celebrating the breadth of American history.

Joaquín Gonzalez did the Comanche proud. He managed the canoe on those waters magnificently and he looked every inch the warrior that we asked him to be. •

LARGE
56" x 87" Unframed
71" x 102" Framed
Edition of 12

STANDARD
37" x 58" Unframed
52" x 73" Framed
Edition of 12

NO.11

THE GIRL ON THE TRAIN

Montana, USA

This old railway carriage, was built in Montana in 1902 and operated until 1968. It now lies abandoned in the ghost town of Nevada City and serves as a reminder of the busier days in the mountains. At today's value, when mining came to an end in 1922, some \$2.5bn of gold had been extracted from the region. The state of Montana played an integral part in Gold Rush history.

I first visited the train in 2015 and immediately saw its potential for a staged shot. Half the window areas are open to the elements and in the winter the snow often overwhelms the decaying interior. In the following years we took a few pictures but, in many ways, these were a dress rehearsal for November 2020. We knew our light and our angles.

Taking the female icon Cara Delevingne to a unique site like this, so far from anywhere vaguely on the map, was an opportunity not to be wasted. This is not a job for the precious, the carriage is fragile and getting on board was not easy. But Cara, as I know from working with her previously, is not precious, she is game for anything that is creative and authentic.

The camera loves her and the styling - in an old buffalo skin coat - deliberately plays to a timeless story. She pings out of the train.

Sometimes an artist creates something that can't be copied and I think this is one such work. We would like to thank the Nevada City Outdoor Historic Museum for collaborating on this project. •

Half of all profits of photograph sales from this assignment with Cara will go to The Cara Delevingne Foundation. David's first collaboration with Cara in 2018 for TAG Heuer went on to raise £240,000 for The Cara Delevingne Foundation.

LARGE

56" x 86" Unframed
71" x 101" Framed
Edition of 20

STANDARD

37" x 57" Unframed
52" x 72" Framed
Edition of 20



“CARA, AS I KNOW FROM WORKING WITH HER PREVIOUSLY, IS NOT PRECIOUS, SHE IS GAME FOR ANYTHING THAT IS CREATIVE AND AUTHENTIC.”



“MY FOCAL POINT WAS ALWAYS GOING TO BE CARA’S EYES - IT IS IN EVERY SHOT WITH HER. WHY WOULD YOU GO ANYWHERE ELSE?”

NO.12

SATURDAY NIGHT LIVE



Montana, USA

Taking these two old mountain men to this sensational saloon in southern Montana was a logistical challenge. John, the 95-year-old accordion player, lives on his own in the middle of nowhere and is 80% deaf, but we knew his face would fit and that he would enjoy himself.

He was a talkative fellow. When I drove him home the next day, he spoke for an hour without stopping. I am now fully familiar with the story of the Scandinavian immigration to the West 120 years ago and indeed all his lovers. John actually played the accordion with distinction and, of course, was oblivious to his audience. “Pretty girl”, he said on the way home. John never married.

The other John we know well. He fully embraces the notion that ‘It’s 5 o’clock somewhere’ and consequentially he is a little unsteady on his feet from time to time. But between the two Johns I had the narrative I was seeking. I was playing to my well-trodden path of visual disquietude. When asking myself the question as to who to blend Cara with in a 100-year-old bar in the wild west, my mind said - that’s easy - 100-year-old men.

The saloon had so much textural detail, but we were not shooting for an interior design magazine and I wanted to keep the light low and moody. After all, that’s the reality of these places. To flood the place with light and increase my depth of field would kill the image. My focal point was always going to be Cara’s eyes - it is in every shot with her. Why would you go anywhere else? •

LARGE

56" x 76" Unframed
71" x 91" Framed
Edition of 20

STANDARD

37" x 51" Unframed
52" x 66" Framed
Edition of 20

NO.13

THE GETAWAY



Montana, USA

This photograph, taken high in the mountains of Montana, offers strong clues as to why Cara Delevingne is a global superstar. She has the eyes and the face to steal most scenes and the intelligence to play a prescribed role. There is nothing I would change in her look in this vignette. It is a perfect combination of purpose and rather unhinged menace. She can do this as easily as some people flick a switch.

Chief John Spotted Tail of the Lakota tribe was an excellent foil for Cara and they work well together. He is revered locally and it was an honour to have him on set. He brings a further edge to an image encapsulating my read on the old Wild West: a place of guns; trouble in hard drinking saloons; occasional bad weather and maverick characters. No wonder Westerns have a film genre to themselves - it is too rich a seam in the material to have to share a category with anything else. To go "West" was perhaps the greatest adventure story the world has ever known. •

“CHIEF JOHN SPOTTED TAIL OF THE LAKOTA TRIBE WAS AN EXCELLENT FOIL FOR CARA AND THEY WORK WELL TOGETHER. HE IS REVERED LOCALLY AND IT WAS AN HONOUR TO HAVE HIM ON SET.”



LARGE
56" x 96" Unframed
71" x 111" Framed
Edition of 20

STANDARD
37" x 64" Unframed
52" x 79" Framed
Edition of 20

NO.14

THE FINAL FRONTIER

Montana, USA

The Pioneer bar in Virginia City has offered so much to us over the years and we are acutely conscious not to overplay our hand here. After all, there are many other weathered saloons in the West. We don't want to be repetitive in our story telling. That would be lame.

Equally, for our work, *The Pioneer* is emphatically the best bar known to us. It has depth and the wagon wheel on the ceiling is ideally positioned. More importantly, it is home turf for us and last year I was honoured to receive "The Freedom of the City". I have the key in my briefcase. The owner of *The Pioneer* partners with us rather than simply permitting us and that is a material difference.

But when we go back each winter, it is important to bring a new variable to offer the chance of an image that can transcend. There is no point going backwards. My new variable this time was Cara Delevingne and her established team of stylists and hair and make-up artists. To bring such a celebrated and relevant woman as Cara to Montana is fresh ground. Put her in front of the Eiffel Tower and it is a new look on the Eiffel Tower.

I gave her team a directive for this shot: bad ass; sexy; sovereign; 1920s but still very much Cara. They absolutely nailed it, as did she. The hat made a huge difference. I can't think of any other woman in the world I would prefer to play this role.

These are not easy images to execute as there is such limited light. Depth of field and shutter speeds are therefore compromised. Cara would always be sharp - that was easy - then we had to hope for some luck elsewhere. Cameras have improved so much over the years in terms of ability to work in low light. I could not have done this 10 years ago. But you are pushing the camera right to the edge of its capability.

She owns this shot.



"I CAN'T THINK OF ANY OTHER WOMAN IN THE WORLD I WOULD PREFER TO PLAY THIS ROLE."



“ALESSANDRA AMBROSIO IS NOT JUST A FAMED SUPERMODEL, SHE IS A WAVE OF FUN AND GOOD ENERGY. WORKING WITH HER AND HER TEAM IS AN ABSOLUTE JOY.”

NO.15

MY BABY TAKES THE MORNING TRAIN

▼
Montana, USA

In 1863, Bill Fairweather and his party discovered gold in southwestern Montana. They were on their way to Yellowstone County from Bannack but were waylaid by a band of Crows. Whilst hiding from the Indians in a gulch they found gold. They named the gulch after the alder trees lining the gulch. Alder was one of the great gold producers of all time. The site of the largest placer gold strike in world history. It produced \$10,000,000.00 during the first year.

Given this background, I thought it would be appropriate to bring a modern-day Indian Chief into the abandoned mining train in Nevada City.

Alessandra Ambrosio is not just a famed supermodel, she is a wave of fun and good energy. Working with her and her team is an absolute joy. It must have seemed a long way from her home country of Brazil in that carriage, but she is so effective in whatever role I outline for her.

We found a Montana paper from the height of the gold rush and thought it would lend to the story if Chief John Spotted Tail was reading it. This was a commuter train like no other. •

LARGE
56" x 71" Unframed
71" x 86" Framed
Edition of 12

STANDARD
37" x 47" Unframed
52" x 62" Framed
Edition of 12

WESTWORLD

Montana, USA

Westerns tend to have an unapologetically masculine skew to their castings. The Wild West was certainly characterised by hard drinking tough men who coupled entrepreneurship with resolve and a lack of ethics. Hollywood would lead you to believe that it was a male dominated adventure almost to the point of parody. On screen few women elbowed their way into this testosterone-laden landscape and horses were often given more attention.

However, women must have gone West too, otherwise birth rates would have slowed a bit. These women must have been gritty as it was a journey for only the very stoic. In a genre that revels in the lone male protagonist, we wanted to use a still photograph to celebrate the women of the Wild West. They were not just window dressing.

The romanticist within me was not going to be prompted by grotesque characters like Jennifer Jason Leigh's Daisy Domergue in Tarantino's *The Hateful Eight*. The prostitute role - so well played by Diane Lane in the brilliant *Lonesome Dove* - is also well worn. We wanted a softer, more palatable narrative, albeit one with a sense of the woman emphatically holding her own.

I homed in on the idea of a "tough as nails" saloon owner, with more class, intelligence and glamour than any of her unworthy patrons. We had the saloon in Nevada City - it is such a good facade - we just needed the woman and the styling.

We decided on the supermodel Alessandra Ambrosio and she was indeed perfect for this role. Her styling team did a great job and the whole frame works. I think she thoroughly enjoyed herself that morning.

I am sure there were women like this in the Wild West in 1850. Let's hope so. As a collective they should be celebrated and remembered and theirs was one hell of a story. •



"I HOMED IN ON THE IDEA OF A "TOUGH AS NAILS" SALOON OWNER, WITH MORE CLASS, INTELLIGENCE AND GLAMOUR THAN ANY OF HER UNWORTHY PATRONS."

LARGE
56" x 86" Unframed
71" x 101" Framed
Edition of 12

STANDARD
37" x 57" Unframed
52" x 72" Framed
Edition of 12

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Cara Delevingne
Alessandra Ambrosio
Josie Canseco
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Animal Behaviourist

Mark Schwuager
Animal Behaviourist

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Animal Behaviourist

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Captain Scott
Boat Driver

NURSE

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SPECIAL THANKS TO

Ed Razek
John Heminway



David Yarrow Photography would like to state that the animals used in these pictures were not wolves but a domesticated dog breed, Tamaskan, with very similar facial characteristics.

CINDY'S WORDS

I had the pleasure of meeting David Yarrow in 2018 through a mutual friend. I'm not sure how, but I wasn't familiar with his work. He gave me a book as we said our goodbyes. When I got home, I opened the book and stepped into David's world! I was so impressed with the beauty and emotion in his photographs. We ran into each other again a few months later and he asked to photograph me. Somehow his Scottish charm got me to agree to meet him in Montana in January! (Well, that and the fact that our collaboration would help raise money for a charity of my choice). I arrived to below freezing temperatures, but David was armed with hot chocolate and killer concepts.

Working with David's cast of characters in remote locations was a far cry from a typical fashion shoot. I'm proud to say that we were able to raise over \$600k for the hospital where my little brother was treated for leukaemia.

When David asked for a reprise, I couldn't resist. He wanted to go back to Montana, but this time in October—who knew there would be an early blizzard? Anyway, having worked

with David already, I felt like I had a much better idea of how to embody the characters he creates in his narratives. My team worked closely with David ahead of time to make sure we had lots to play with - Julie Christie in *Doctor Zhivago*, Raquel Welch in *Hannie Caulder*, modern, western badass women. I'm so happy we got the chance to bring all these iconic women to life! Thanks David, but can we go to a beach next time?! •

CINDY CRAWFORD



OUR PARTNERS





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